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Mark and the Logia of St. Matthew with other material, and that the Apostle St. John wrote his Gospel near the end of the century—are conclusions which the author ably defends in his volume.

His interest, however, is not merely in matters of date and authorship. He shows that the portrait of Christ, and the record of His work, in all the documents, from the Logia of St. Matthew, the earliest, to the Gospel of St. John, the latest, are consistent with one another, and with the truth. The Jesus in all is the same Jesus, Son of Man and Son of God, Messiah of Israel and Saviour of the world.

Among the interesting questions discussed and explained is one that many have found difficult, viz., Why St. John alone records the raising of Lazarus.

G. L. T.

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CONFEDERATE PORTRAITS. By Gamaliel Bradford. Boston: Houghton Mifflin Company. \$2.50.

Living as we do so long after the beginnings of letters, we could hardly expect to witness with our own eyes the creation of a new literary genre; and yet we may be said to enjoy this privilege, for psychographical writing is different from everything that has preceded it. It has been approached, by Sainte-Beuve for instance; it has been used for subsidiary purposes; but Mr. Bradford is the first to employ it, definitely and consistently, for its own sake. Its purpose, as the name indicates, is to reveal the inmost nature of the personage it treats, to set forth the man himself rather than the things he did. Surely this aim is commendable: what could profit us more to know in a man than his soul, the very essence of his character? In the attainment of its end psychography does not confine itself to conspicuous outer conduct and achievement; it levies on natural, unguarded words and seemingly trivial incidents when these are significant of personality.

It is fortunate that Mr. Bradford should have taken the character of General Lee as the subject of his first analysis. There is no one by whom the Southern people or the American people as a whole could better afford to be judged, no one whom they

should more ardently wish to have made known to the world. Now in a companion volume Mr. Bradford has treated other Confederate leaders: Joseph E. Johnston, Stuart, Longstreet, Beauregard, Benjamin, Stephens, Toombs, and Semmes. Besides this, he has included a short chapter on Gettysburg. That Davis and Jackson are omitted is due to the studies of them contained in the *Lee*. We may regret that Albert Sidney Johnston does not find a place, but the references to him are many and we catch glimpses of his pure presence.

We cannot expect, of course, that among the Confederate leaders another is to be found of the moral greatness of Lee. Fortunate is the generation that produces one prominent man who at all approaches his stature. Mr. Bradford has shown a fine candor; he has told the truth without reserve, and where faults and blemishes exist he has not hesitated to expose them. On the other hand, he has displayed equal frankness in regard to the better qualities; he has recognized the admirable traits in all the men discussed, and discovered merits not always admitted. A curious illustration of his willingness to present the facts as he sees them is his treatment of Benjamin. He began his study under the dominance of the prevalent impression that Benjamin "was of remarkable ability, an adventurer of genius but of little character." In the end he was "forced to the opposite conclusion, that his character was respectable, if not unexceptionable, but his ability mediocre."

It will be seen that Mr. Bradford has rendered the service, comparable to that of playwright and novelist, of presenting to us men who were tempted at all points like as we are and not without sin. He has done more. Like the playwright and the novelist, he has created a real work of art. He has discussed the Confederate leaders with humor, with insight, with the power to animate and vitalize; he has resurrected them for us through unflinching sympathy and an adaptable style. Nothing could be truer, for instance, or more in keeping, than his portrait of the joyous, chivalric, lovable Stuart.

GARLAND GREEVER.